

The Arts Standards Rationale

Dance, music, theatre and visual arts are everywhere in our lives, adding depth and dimension to the environment we live in and shaping our experiences, often so deeply or subtly that we are unaware of their presence. In any civilization, the arts are inseparable from the very meaning of the term “education.” To be truly educated, one must have knowledge and skills in **Creating Art, Art in Context** and **Art As Inquiry**. In addition to specialized instruction in the arts, the knowledge and skills will be further enhanced by integration of the arts across the other curricular areas. Building mastery at each of the readiness, foundations, essentials, proficiency and distinction levels is the overriding principal of a rigorous arts education. As students continue to use a wide range of subject matter, symbols, images and expressions, they grow more sophisticated in their knowledge and use of the arts to investigate, communicate, reason and evaluate the merits of their work. As a result of developing these capabilities, students can arrive at their own knowledge, beliefs and values for making personal and artistic decisions and be better prepared to live and work in a constantly changing, expanding society.

All students will achieve the essentials level (see standards section of this document) in the four arts disciplines (music, visual arts, theatre and dance) and attain the proficiency level in at least one art form on or before graduation. All levels are built upon previous levels. Since students will achieve the proficiency level at different ages or rates, schools will provide curriculum to allow students who go beyond proficiency to study at the distinction level.

Education in the arts benefits students by:

- cultivating the whole child by building multiple literacies (e.g., developing intuition, reasoning, imagination and dexterity) into unique forms of expression and communication
- initiating them into a variety of ways of perceiving and thinking that will help them see and grasp life in new ways
- teaching the analyzation of nonverbal communication and the making of informed judgments
- enhancing understanding of themselves and others
- acquiring the tools and knowledge to take charge of their own learning—assessing where they have been, where they are and where they want to go
- promoting the processes of thinking, creating and evaluating
- developing attributes of self-discipline and personal responsibility, reinforcing the joy of learning and self-esteem, and fostering the thinking skills and creativity valued in the workplace
- demonstrating the direct connection between study, hard work and high levels of achievement
- giving them knowledge of potential career pathways or involvement in the arts
- encouraging experimentation with and utilization of current technology
- fostering a lifelong appreciation for and support of the arts

An education in the arts also benefits society and the workplace because students gain powerful skills for:

- understanding human experiences, both past and present
- learning to adapt to and respect others' ways of thinking, working and expressing themselves
- learning artistic modes of analyzing different situations, which brings an array of expressive, analytical and developmental tools to everyday experiences
- encouraging experimentation with, and utilization of, new electronic media and global networks to give them marketable workplace skills
- understanding the influences of the arts to create and reflect cultures
- understanding the impact of design on virtually all we use in daily life, and in the interdependence of work in the arts with the broader worlds of ideas and action
- learning adaptability and flexibility to meet the needs of a complex and competitive society
- learning the importance of teamwork and cooperation
- making decisions in situations where there are no standard answers
- bringing their own contributions to the nation's storehouse of culture
- communicating their thoughts and feelings in a variety of modes, giving them a vastly more powerful repertoire of self-expression
- carrying our individual and collective images and ideas from one generation to another
- recognizing the essential role the arts have in sustaining the viability of cultures

Whenever possible and within the limits and needs of individual districts, students need direct contact with objects, professional artists and performers through partnerships with state and local resources (e.g., museums, symphonies, artists in residence, traveling exhibits, theatre companies, art centers, dance companies).

Inservice and support to teachers, parents and students will be an ongoing process as innovative and integrated approaches for learning are developed within the four arts disciplines and across the other subject areas.

Success will be realized when all students have equal access to all the arts.

Research Supporting the Value of the Arts as Core Subjects

- The arts have far-reaching potential to help students achieve education goals. Students of the arts continue to outperform their non-arts peers on the Scholastic Assessment Test, according to the College Entrance Examination Board. In 1995, SAT scores for students who had studied the arts more than four years were fifty-nine points higher on the verbal and forty-four points higher on the mathematics portion than students with no course work or experience in the arts.

The College Board, Profile of SAT and Achievement Test Takers, 1995

- The percentage of students at or above grade level in second grade mathematics was highest in those with two years of test arts, less in those with only one year and lowest in those with no test arts.

Learning Improved by Arts Training, Nature: International Weekly Journal of Science, by Alan Fox, Donna Jeffrey and Faith Knowles, May 1996

- Researchers at the University of California, Irvine, studied the power of music by observing two groups of preschoolers. One group took piano lessons and sang daily in chorus. The other did not. After eight months the musical three year olds were expert puzzlemasters, scoring 80 percent higher than their playmates did in spatial intelligence--the ability to visualize the world accurately. This skill later translates into complex mathematics and engineering skills. "Early music training can enhance a child's ability to reason," says Irvine physicist Gordon Shaw.

Scientists argue that children are capable of far more at younger ages than schools generally realize...the optimum "window of opportunity for learning" lasts until about the age of ten or twelve, says Harry Chugani of Wayne State University's Children's Hospital of Michigan.

Why Do Schools Flunk Biology?, Newsweek, by LynNell Hancock, February 1996

- Classes were more interactive, there were more student-initiated topics and discussions, and more time was devoted to literacy activities and problem solving activities in schools using the arts-based "Different Ways of Knowing" program. The program also produced significant positive effects on student achievement, motivation and engagement in learning.

Different Ways of Knowing: 1991-94 National Longitudinal Study Final Report, by J.S. Catterall, 1995

- Self-concept is positively enhanced through the arts, according to a review of fifty-seven studies, as are language acquisition, cognitive development, critical thinking ability and social skills. The authors examined studies of measurable results in the emotional and social development of children. The relationship between music participation and self-concept was strongly in evidence.

The Effects of Arts and Music Education on Student's Self-Concept, by J. Trusty and G. M. Oliva, 1994

- As critics, the children learned to emphasize the value of rules, resources and bases for common knowledge in dramatic interpretation. As characters, they shifted perspective from self to other through voice, physical action, and connection to other characters.

Learning to Act/Acting to Learn: Children as Actors, Critics, and Characters in Classroom Theatre, by Shelby Wolf, 1994

- Research at New York University revealed that critical thinking skills in the arts are transferred to other subjects,¹ which is something Ann Alejandro, a teacher in the Rio Grande Valley in South Texas, observes in

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her classroom everyday: "I am convinced of the parallels between teaching children how to draw and teaching them how to read and write. In all cases, students need to learn how to see, to interpret data from the word, the canvas, and the page."²

- The writing quality of elementary students was consistently and significantly improved by using drawing and drama techniques, compared to the control group, which used only the discussion approach. Drama and drawing techniques allowed the students to experiment, evaluate, revise and integrate ideas before writing began, thus significantly improving results.

Drama and Drawing for Narrative Writing in Primary Grades, by B.H. Moore and H. Caldwell, 1993

- Students improved an average of one to two months in reading for each month they participated in the "Learning to Read Through the Arts" program in New York City. Students' writing also improved, the study revealed. "Learning to Read Through the Arts," an intensive, integrated arts curriculum, has been designated a model program by the National Diffusion Network and has been adopted by numerous schools and districts across the country.

Chapter 1 Developer/Demonstration Program: Learning to Read Through the Arts, 1992-93; Office of Educational Research, New York City Board of Education, 1993, 1981, 1978

- Originality and imagination scores were significantly higher for preschool children with disabilities after participation in a dance program than for those participating in the adopted physical education program.

Effect of a Dance Program on the Creativity of Preschool Handicapped Children, by D. Jay, 1991

- "Humanitas Program" students in Los Angeles high schools wrote higher quality essays, showed more conceptual understanding of history, and made more interdisciplinary references than non-Humanitas students. Low-achieving students made gains equivalent to those made by high-achieving students. The Humanitas Program incorporates the arts into a broad humanities curriculum, drawing upon the relationship between literature, social studies and the arts. The program has reached 3,500 students in twenty high schools.

The Humanitas Program Evaluation Project 1990-91, by P. Aschbacher and J. Herman, 1991

- High-risk elementary students with one year in the "Different Ways of Knowing" program gained eight percentile points on standardized language arts tests; students with two years in the program gained sixteen percentile points. Non-program students showed no percentile gain in language arts. Students with three years in the program outscored non-program students with significantly higher report card grades in the core subject areas of language arts, mathematics, reading and social studies. Participants showed significantly higher levels of engagement and increased beliefs that there is value in personal effort for achievement. In total, 920 elementary students in fifty-two classrooms were studied in this national longitudinal study in Los Angeles, south Boston, and Cambridge, Massachusetts.

Different Ways of Knowing: 1991-94 National Longitudinal Study Final Report, by J.S. Catterall, 1995

¹National Arts Education Research Center Principal Research Findings, 1987-1991, by Jerrold Ross and Ellyn Berk, 1992

²Like Happy Dreams-Integrating Visual Arts, Writing and Reading, by Ann Alejandro, 1994

Table 1. The Arts Standards

MUSIC

STANDARD 1: Creating Art

Students know and apply the arts disciplines, techniques and processes to communicate in original or interpretive work.

STANDARD 2: Art in Context

Students demonstrate how interrelated conditions (social, economic, political, time and place) influence and give meaning to the development and reception of thought, ideas and concepts in the arts.

STANDARD 3: Art As Inquiry

Students demonstrate how the arts reveal universal concepts and themes. Students reflect upon and assess the characteristics and merits of their work and the work of others.

VISUAL ARTS

STANDARD 1: Creating Art

Students know and apply the arts disciplines, techniques and processes to communicate in original or interpretive work.

STANDARD 2: Art in Context

Students demonstrate how interrelated conditions (social, economic, political, time and place) influence and give meaning to the development and reception of thought, ideas and concepts in the arts.

STANDARD 3: Art As Inquiry

Students demonstrate how the arts reveal universal concepts and themes. Students reflect upon and assess the characteristics and merits of their work and the work of others.

THEATRE

STANDARD 1: Creating Art

Students know and apply the arts disciplines, techniques and processes to communicate in original or interpretive work.

STANDARD 2: Art in Context

Students demonstrate how interrelated conditions (social, economic, political, time and place) influence and give meaning to the development and reception of thought, ideas and concepts in the arts.

STANDARD 3: Art As Inquiry

Students demonstrate how the arts reveal universal concepts and themes. Students reflect upon and assess the characteristics and merits of their work and the work of others.

DANCE

STANDARD 1: Creating Art

Students know and apply the arts disciplines, techniques and processes to communicate in original or interpretive work.

STANDARD 2: Art in Context

Students demonstrate how interrelated conditions (social, economic, political, time and place) influence and give meaning to the development and reception of thought, ideas and concepts in the arts.

STANDARD 3: Art As Inquiry

Students demonstrate how the arts reveal universal concepts and themes. Students reflect upon and assess the characteristics and merits of their work and the work of others.

The Arts Standards Integration Statement

Because the Arizona Department of Education has an expectation that the content areas will be integrated across the curriculum, this document provides suggested integration links for each discipline and its related standard. Arizona's Arts Standards address competence in the arts disciplines first of all. That competence provides a firm foundation for connecting arts-related concepts and facts across the art forms, and from them to the sciences and humanities. A key factor in this approach to learning is the need for students to acquire enough prior knowledge and experience in one discipline to make applications in another.

Integration means identifying concepts shared among two or more content areas and including performance objectives for each discipline in the instructional model. All subject matter disciplines are comprised of concepts. A concept is an idea which applies to multiple content areas but which may represent the idea in different ways when used within each individual content area. Concepts can be very concrete or they can be representative of abstract ideas.

Learning is an integrative process. In a balanced curriculum, opportunities for students to use what is learned in one discipline to clarify or enhance an idea, concept, or skill in another occur almost daily. As learners work across the disciplines, there are many opportunities to discover relationships that lead to the process of forming ideas and concepts. This way of learning provides an intellectual stimulation involving thinking, feeling, and doing behaviors that enable students to be more flexible and inventive in their approaches to problem solving processes. All teachers, regardless of discipline, are encouraged to find links between their subjects and the area of the arts.

Integration links which appear in Arizona's Arts Standards follow the performance objectives (POs) within the standards. The links identify other disciplines and the concepts they share with the arts. These references suggest a few examples of the many ways creative teachers will make connections between content areas.

Credits: Visual and Performing Arts Framework for California Public Schools (1983)
National Standards for arts Education (1994)

THE ARTS STANDARDS
BY LEVEL: PROFICIENCY (Grades 9-12) and DISTINCTION (Honors)

MUSIC

STANDARD 1: CREATING ART (Music)

Students know and apply the arts disciplines, techniques and processes to communicate in original or interpretive work.

(Proficiency Grades 9-12)

- **1AM-P1. Sing/perform with expression and technical accuracy a large and varied solo and ensemble repertoire with level of difficulty 4 on a scale of 1-6, including some songs performed from memory and without accompaniment**

PO 1. Perform pieces of various styles for an audience with improved expression (e.g., dynamics, phrasing) and technical accuracy (e.g., breath support, pitch, diction)

PO 2. Sing/play numerous pieces of music in various styles (e.g., spirituals, folk songs, madrigals, jazz, baroque, contemporary)

*Possible links to: Foreign Language - communication, culture, communities;
Social Studies - culture, region, socialization, history*

- **1AM-P2. Recognize (by sight/ear) chord structures and the chords in standard harmonic progressions**

PO 1. Identify chord qualities (e.g., major/minor, augmented/diminished)

PO 2. Identify chord progressions and/or modulations taken from selected musical passages

Possible links to: Art – harmony; Science - energy, physics of sound

- **1AM-P3. Demonstrate the ability to read a score of up to four staves, in two or more clefs**

PO 1. Identify various musical notation symbols (i.e., note names, phrasing, articulation) used in a score

PO 2. Identify chord structure (i.e., harmony) from a four-part score

Possible links to: Art - form, texture, rhythm, harmony; Math - count, divide, integers, place value; Science - motion, sound

- **1AM-P4. Sight-read music accurately and expressively with level of difficulty 3 on a scale of 1-6**
- **1AM-P5. Improvise stylistically appropriate harmonizing parts, rhythmic and melodic variations on given pentatonic melodies and melodies in major and minor keys, and original melodies over given chord progressions, each in a consistent style, meter and tonality**

PO 1. Identify the elements that define a style

PO 2. Improvise using elements from a given style

- **1AM-P6. Compose music in several distinct styles, demonstrating creativity in using elements of music for expressive effect**

Possible links to: Foreign Language - culture, connections; Science - cause/effect; Social Studies - culture, race, region, location, conflict

- **1AM-P7. Compose and arrange pieces for voices or instruments other than those for which the pieces were written, in ways that preserve or enhance the expressive effect of the music**

PO 1. Notate arrangements using either traditional or non-traditional notation

PO 2. Explain technical and artistic considerations used in the score (e.g., bowing, breath marks, ranges)

- **1AM-P8. Understand the basic concepts of music theory**

PO 1. Read music using standard notation

PO 2. Write music using standard notation

PO 3. Analyze selected musical excerpts

PO 4. Identify form in music (e.g., rondo, theme and variation, binary)

Possible links to: Art - form, balance, texture, symbolism; Dance - form, energy, motion, movement; Math - linear measurement, symmetry/asymmetry

- **1AM-P9. Understand and demonstrate the range and playing system of at least one instrument or demonstrate the range and expressive possibilities of the voice (e.g., soprano, alto, tenor or bass)**

Possible links to: Science - sound, equilibrium of force, structure, matter

- **1AM-P10. Develop and sustain a portfolio of created work demonstrating the progression of knowledge and skills**
- PO 1. Produce evidence of continued musical growth (e.g., concert program, audio/video recordings, compositions, analysis)
- PO 2. Identify personal future goals through a letter or essay

(Distinction – Honors)

Students know and are able to do all of the above and the following:

- **1AM-D1. Sing/perform a large and varied repertoire of solo and ensemble literature with level of difficulty 5 on a scale of 1-6, with expression and technical accuracy**

*Possible links to: Foreign Language – culture, communication, communities;
Social Studies – culture, region, socialization*

- **1AM-D2. Sing music written in more than four parts**

Possible links to: Art – harmony; Science – energy, physics of sound

- **1AM-D3. Sight-read music accurately and expressively with level of difficulty 4 on a scale of 1-6**
- **1AM-D4. Demonstrate the ability to read a full instrumental or vocal score**
- **1AM-D5. Describe how the elements of music, transpositions, and clefs are used in a full score**
- **1AM-D6. Improvise stylistically appropriate harmonizing parts in a variety of styles**
- **1AM-D7. Improvise original melodies and harmonizing parts in a variety of styles, over given chord progressions, each in a consistent style, meter and tonality**
- **1AM-D8. Compose/arrange music, demonstrating imagination and technical skill in applying the principles of composition and orchestration**
- **1AM-D9. Conduct and rehearse a peer group, demonstrating knowledge and understanding of the score**

STANDARD 2: ART IN CONTEXT (Music)

Students demonstrate how interrelated conditions (social, economic, political, time and place) influence and give meaning to the development and reception of thought, ideas and concepts in the arts.

(Proficiency Grades 9-12)

- **2AM-P1. Classify by genre or style and by historical period or culture unfamiliar but representative aural examples of music; explain reasoning behind their classifications**

*Possible links to: Foreign Language - culture, communication, communities;
Social Studies - culture, race, region, location, history*

- **2AM-P2. Identify sources of American music genres (e.g., blues, Broadway musical, swing, gospel), trace the evolution of those genres, and cite well-known musicians in each**

Possible links to: Science - cycle, change, metamorphosis, cause/effect, evolution/adaptation, cycles/succession; Social Studies - culture, race, region, location, history

- **2AM-P3. Analyze and interpret how technological and scientific advances in music and other disciplines (e.g., history of the printing press on music publishing, instrument manufacturing, computer-assisted composition and arranging, advances in studio recording techniques) influence the creation of work**
- **2AM-P4. Compare and describe the influence on music of economic, political, social and literacy aspects of at least two time periods or cultures**
- **2AM-P5. Identify various roles (e.g., teacher, transmitter of cultural traditions, entertainer) that musicians perform, cite representative individuals who have functioned in each role, and describe their activities and achievements**

PO 1. List job qualifications and educational requirements of various roles

PO 2. Identify persons in various musical fields who meet above stated qualifications

(Distinction – Honors)

Students know and are able to do all of the above and the following:

- **2AM-D1. Interpret non-standard notation and symbols used by some twentieth century composers (e.g., John Cage, Varese)**

- **2AM-D2. Identify and describe music genres or styles that show the influence of cultural traditions, identify the cultural source of each influence, and trace the historical conditions that produced the synthesis of influences**

STANDARD 3: ART AS INQUIRY (Music)

Students demonstrate how the arts reveal universal concepts and themes. Students reflect upon and assess the characteristics and merits of their work and the work of others.

(Proficiency Grades 9-12)

- **3AM-P1. Demonstrate extensive knowledge of musical terminology by comparing those terms with terms and usage in literature, history and the other arts**

Possible links to: Art - color, line, form, space, texture, balance, rhythm, harmony, emotional, meaning; Comprehensive Health/Dance - time, force, energy, rhythm, motion, movement, kinesiology; Foreign Language - culture, communication, communities; Mathematics - numbers, count, add, divide, measurement, time, geometry, line; Science - equilibrium of force and structure, sound, cycle, chance, cause/effect, energy, balance, theory; Social Studies - culture, race, region, location, history

- **3AM-P2. Identify and explain compositional devices and techniques (e.g., unity and variety, tension and release) in a musical selection; give examples of other works that make similar uses of these devices and techniques**

Possible links to: Art - color, line, form, space, texture, balance, rhythm, harmony, emotional, meaning; Comprehensive Health/Dance - time, force, energy, rhythm, motion, movement, kinesiology

- **3AM-P3. Explain ways in which the principles and subject matter of various disciplines outside the arts are interrelated with those of music**

PO 1. Identify skills needed in other disciplines

PO 2. Identify skills needed for student discipline

PO 3. Compare/contrast previously identified skills (e.g., science and acoustics, breathing and anatomy, tone, color and visual arts)

- **3AM-P4. Identify specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements and improvisations; apply these criteria to personal participation in music**
- **3AM-P5. Compare the materials, technologies, media and processes of music with those of other arts disciplines and subject areas to create and analyze artworks**

- **3AM-P6. Evaluate a performance, composition, arrangement or improvisation by comparing it to similar or exemplary models**

(Distinction – Honors)

Students know and are able to do all of the above and the following:

- **3AM-D1. Interpret musical selections through original writing, original dance movement or original visual art**
- **3AM-D2. Demonstrate independent artistic judgment in devising criteria for evaluating one's own performances and compositions**
- **3AM-D3. Compare ways in which musical materials are used in a given example to ways in which they are used in other works of the same genre or style**
- **3AM-D4. Evaluate a given musical work in terms of its aesthetic qualities and explain the musical means used to evoke feelings and emotions**
- **3AM-D5. Compare the uses of characteristic elements, artistic processes, and organizational principles among music forms and the other arts disciplines in different historical periods and different cultures**

VISUAL ARTS

STANDARD 1: CREATING ART (Visual Arts)

Students know and apply the arts, disciplines, techniques and processes to communicate in original or interpretive work.

(Proficiency Grades 9-12)

- **1AV-P1. Create works of art that apply media, techniques and processes with controlled skill, craftsmanship, confidence, understanding and sensitivity**

PO 1. Apply media, techniques and processes with controlled skill in artwork

PO 2. Create artwork demonstrating skill and craftsmanship and a sensitivity to the media

PO 3. Assess progression of skill, craftsmanship, confidence, understanding and sensitivity through an established criteria in own artwork

Possible links to: Mathematics – measurements; Science - properties of materials; Technology - use of technical equipment

- **1AV-P2. Demonstrate extensive knowledge of skills and techniques in at least one visual art form**

PO 1. Explain the skills and techniques necessary to complete an artwork in one visual art form

PO 2. Demonstrate proficiency of various techniques within the chosen visual art form

PO 3. Produce a body of artwork demonstrating an extensive knowledge of skills and techniques in a particular visual art form

Possible links to: Language Arts - artist statements; Technology - use of tools and materials

- **1AV-P3. Reflect on and articulate reasons for artistic decisions**

PO 1. State reasons for making artistic decisions

PO 2. Evaluate the success or areas for improvement seen in the artwork

PO 3. Justify the evaluation of the artwork

Possible links to: Language Arts - oral or written presentation; Social Studies – cultural/historic influences; Technology - use of appropriate programs

- **1AV-P4. Sustain a portfolio of created work demonstrating the progression of knowledge and skills**

PO 1. Develop a portfolio that reflects a progression of work related to a specific criteria of knowledge and skills

PO 2. Analyze the knowledge and skills illustrated in the portfolio

PO 3. Evaluate the success of the portfolio based on the identified knowledge and skills

Possible links to: Language Arts - writing skills; Science - scientific innovations; Technology - media used to sustain portfolio

(Distinction – Honors)

Students know and are able to do all of the above and the following:

- **1AV-D1. Create, on a regular basis, inventive works of art which solve environmental, industrial, technological and commercial problems**
- **1AV-D2. Initiate, define and solve challenging visual arts problems using analysis, synthesis and evaluation**
- **1AV-D3. Communicate ideas regularly at a high level of effectiveness in at least one visual arts medium**

- **1AV-D4. Create multiple solutions to specific visual arts problems that demonstrate a high level of competence in producing effective relationships between visual form and expression**
- **1AV-D5. Create a public exhibit of one's own artwork which reflects personal growth as an artist**

STANDARD 2: ART IN CONTEXT (Visual Arts)

Students demonstrate how interrelated conditions (social, economic, political, time, and place) influence and give meaning to the development and reception of thought, ideas and concepts in the arts

(Proficiency Grades 9-12)

- **2AV-P1. Analyze and interpret how elements of time and place influence the visual characteristics, content, purpose and message of works of art**

PO 1. Determine the factors responsible for influencing works of art

PO 2. Analyze the ways in which a work of art expresses a point of view of the time and place in which it was created

*Possible links to: Language Arts - articulation, reading to research time and place;
Social Studies - time and place influence; Technology - tools and materials used;
Workplace Skills - infer and evaluate content*

- **2AV-P2. Describe the function and meaning of specific art objects within varied cultures, times and places**

PO 1. Research a specific art object for its function and meaning within the culture chosen

PO 2. Compare and contrast the function or meaning of similar art images/objects of various cultures and times

PO 3. Compare images used today, from various times and cultures, for purposes and meanings other than originally intended

*Possible links to: Language Arts – articulation; Social Studies - context issues;
Technology - media and tools used, research using electronic media*

- **2AV-P3. Analyze and interpret how technological and scientific advances in the visual arts and other disciplines (e.g., humanities, science, mathematics) influence the creation of work**

PO 1. Classify technological and scientific advancements within a given time period

PO 2. Identify artworks relevant to those technological and scientific advancements

- PO 3. Debate the significance of the advancements as they influence the creation of works
- PO 4. Predict possible influences of future advancements in technology and science on the creation of artwork
- PO 5. Defend their hypothesis based on current and historical trends within art

Possible links to: Language Arts – articulation; Mathematics - statistics and data; Science - advances in Science; Social Studies - historical references; Technology - advances in technology, use as research tool

- **2AV-P4. Identify and evaluate the role of the visual arts and artists in business, industry, technology and the community**

- PO 1. Identify the roles of artists in business, industry, technology and the community
- PO 2. Evaluate the roles of artists in business, industry, technology and the community
- PO 3. Identify the roles of the visual arts in business, industry, technology and the community
- PO 4. Evaluate the roles of the visual arts in business, industry, technology and the community

Possible links to: Language Arts - articulation, read research; Social Studies - art in politics; Workplace Skills - career awareness

- **2AV-P5. Analyze contemporary art issues and influences on own work and that of others**

- PO 1. Identify contemporary issues that exist in art (e.g., through schools, museums, galleries, internet access and art critics)
- PO 2. Recognize influences of contemporary art issues in their collected body of artworks
- PO 3. Articulate the influences of contemporary art issues in their collected body of work

Possible links to: Language Arts - articulation, research; Social Studies - art in contemporary politics, censorship issues; Workplace Skills - career awareness

(Distinction – Honors)

Students know and are able to do all of the above and the following:

- **2AV-D1. Analyze the origins of specific images in the visual arts and explain their importance and influence**
- **2AV-D2. Analyze and interpret common and divergent characteristics of artworks evident across time and among cultural groups to formulate analyses, evaluations and interpretations of meaning**

- **2AV-D3. Compare own analysis and interpretation of the visual arts with those made by critics, historians, aestheticians and artists**

STANDARD 3: ART AS INQUIRY (Visual Arts)

Students demonstrate how the arts reveal universal concepts and themes. Students reflect upon and assess the characteristics and merits of their work and the work of others.

(Proficiency Grades 9-12)

- **3AV-P1. Identify and critique the reasons for the success or need for improvement in a progression of their own works**

- PO 1. Identify the reasons for success in one's own artwork
- PO 2. Justify the reasons for success in one's own artwork
- PO 3. Evaluate the need for improvement in one's own artwork
- PO 4. Synthesize the information into a progression of one's own works

Possible links to: Language Arts – articulation; Workplace Skills - analyze complex problems

- **3AV-P2. Compare and explain the power of the visual arts to communicate universal concepts (e.g., love, birth, death, truth, fear) throughout time and across cultures**

- PO 1. Identify the characteristics of the visual arts to communicate universal concepts throughout time and across cultures
- PO 2. Use the characteristics of universal concepts to explain a particular artwork
- PO 3. Compare the power of the visual arts to communicate universal concepts

Possible links to: Language Arts – articulation/universal concepts; Mathematics - data analysis; Other arts - universal concepts in other art forms; Science - scientific processes; Social Studies - historical references; Technology - communication

- **3AV-P3. Identify intentions of those creating artworks, compare the implications of the various purposes, and justify analysis of purposes in particular works**

- PO 1. Identify and analyze an artist's intentions in an artwork
- PO 2. Justify the analysis of the artist's intention
- PO 3. Compare the implications of the intent of various artworks

Possible links to: Language Arts - articulation, interpretation; Social Studies - social, political, economic implications; Technology - communication, research tools

- **3AV-P4. Compare the materials, technologies, media, and processes of the visual arts with those of other arts disciplines and subject areas to create and analyze artworks**

PO 1. Identify connections (material, technologies, media, and processes) in the visual arts with other arts disciplines and subject areas

PO 2. Analyze artworks to determine connections (material, technologies, media, and processes) between disciplines

PO 3. Analyze the use of material, technologies, media, and processes among other disciplines in the creation of works of art

Possible links to: All content areas

- **3AV-P5. Analyze and interpret the effectiveness of contemporary artistic expressions in at least one visual art form, school, or style**

PO 1. Interpret the artistic expressions in at least one contemporary visual art form, school/movement, or style (e.g., art form, painting; school/movement, Abstract Expressionism; style, action painting [Jackson Pollock], color field painting [Rothko])

PO 2. Analyze the effectiveness of contemporary artistic expressions in at least one visual art form, school/movement, or style

Possible links to: Language Arts – articulation; Mathematics - data analysis, charts, graphs; Social Studies - historical context of social, political, economic, geographic influences; Technology - communication, research tools

(Distinction – Honors)

Students know and are able to do all of the above and the following:

- **3AV-D1. Demonstrate the ability to compare two or more perspectives concerning the use of organizational principles and functions in the visual arts**
- **3AV-D2. Analyze the unique characteristics of aesthetic perception as compared with those of general perception, which is only concerned with an immediate like or dislike of an image**
- **3AV-D3. Demonstrate the ability to make refined and subtle discriminations when analyzing works of art by one's self and/or works by others**
- **3AV-D4. Analyze and critique (e.g., using descriptors, analogies and metaphors) prominent works of art and the work of emerging artists, using technology as one means of doing so**

THEATRE

STANDARD 1: CREATING ART (Theatre)

Students know and apply the arts disciplines, techniques and processes to communicate in original or interpretive work.

(Proficiency Grades 9-12)

- **1AT-P1. Construct original scripts and collaborate with actors to refine scripts so that story and meaning are conveyed to an audience**

PO 1. Construct an original or adapted dramatic piece or monologue, scene, or short play
THAT DEVELOPS CHARACTER, HUMAN INTERACTION, CONFLICT AND RESOLUTION

PO 2. Use collaboration among playwright, actors, director and designers to develop and rewrite the text

*Possible links to: Language Arts - writing, formatting, reading strategies;
Workplace Skills - problem solving, collaboration*

- **1AT-P2. Compare and demonstrate various acting techniques and methods, individually or in an ensemble, to create and sustain characters that communicate with audiences**

PO 1. Compare, in writing, various acting techniques and methods (e.g., classical style, Commedia del Arte, Constantin Stanislavski, Sanford Meisner, Viola Spolin, Dorothy Heathcote)

PO 2. Demonstrate at least two acting techniques and/or methods

PO 3. Use imaginative movement, gesture, and vocalization to communicate subtext

PO 4. Use character analysis to create believable characters in at least two different acting styles

Possible links to: Dance – movement; Language Arts - writing skills; Social Studies - history

- **1AT-P3. Analyze a variety of dramatic texts from cultural and historical perspectives to determine production requirements and develop designs that use visual and aural elements to convey environments that clearly support the text**

Possible links to: Language Arts - writing skills; Social Studies - history, cultural similarities and differences

- **1AT-P4. Apply technical knowledge and skills to safely create functional scenery, properties, lighting, sound, costumes, and makeup**

PO 1. Follow established safety regulations

PO 2. Use technical and design knowledge, keeping in mind budgetary considerations, to design, construct, or operate scenery; design, mount, or control lighting; select, record, and control sound; select, design, construct, or alter costumes; design, apply make-up

*Possible links to: Technology - use of equipment, read/follow directions;
Workplace Skills - problem solving, marketable skills, technical vocabulary*

- **1AT-P5. Lead small groups in researching and planning a scene and rehearsing the scene for performance**

PO 1. Analyze text for physical, social, and psychological dimensions of the characters

PO 2. Research and conceptualize a scene or play (as director and designer)

PO 3. Direct a scene or play (e.g., blocking, staging, characterization)

PO 4. Use rehearsal techniques (e.g., memorization, pacing, polishing work) to prepare for a presentation

Possible links to: Workplace skills - leadership skills, group dynamics

- **1AT-P6. Develop and sustain a portfolio of created work demonstrating the progression of knowledge and skills**

PO 1. Organize the components of a portfolio including résumé, head shot, letters of recommendation, and samples of designs

PO 2. Use self assessment skills to demonstrate improvement

Possible links to: Workplace Skills - organization, marketable skills

(Distinction – Honors)

Students know and are able to do all of the above and the following:

- **1AT-D1. Write theatre, film, television or electronic media scripts in a variety of traditional and new forms that include original characters with unique dialogue that motivates action**

Possible links to: Language Arts – writing; Technology – electronic information

- **1AT-D2. Work in an ensemble to create characters for classical, contemporary, realistic, and non-realistic improvisations and scripted plays for the theatre, film, television and/or electronic media productions**

Possible links to: Language Arts – reading; Social Studies – history; Workplace Skills – collaboration

- **1AT-D3. Research and use cultural, historical and symbolic clues to develop an interpretation and visual and sound production choices for an improvisational or scripted scene; justify these choices; then collaborate as a member of a production team (e.g., as director, designer/technician or actor) to develop aesthetically unified production concepts for classroom or formal theatre, film, television and/or electronic media production**

Possible links to: Language Arts – research; Social Studies – history, culture; Visual Arts – elements and principles of design; Workplace Skills – collaboration

STANDARD 2: ART IN CONTEXT (Theatre)

Students demonstrate how interrelated conditions (social, economic, political, time and place) influence and give meaning to the development and reception of thought, ideas and concepts in the arts.

(Proficiency Grades 9-12)

- **2AT-P1. Research and use cultural, historical, and symbolic clues to develop an interpretation of and to make visual and sound production choices for an improvisation or scripted scene; justify these choices**

PO 1. Research historical context of a script as a basis for interpretation and design

PO 2. Research pertinent cultural, social and political conditions as a basis for interpretation and design

PO 3. Explain the relationship between stage configuration, script requirements, and acting styles in different historical periods

PO 4. Design/choose appropriate visual and sound elements for an improvisation/scripted scene

- **2AT-P2. Compare how similar themes are treated in drama of different genres and styles from various cultural and historical periods; illustrate with classroom performances and discuss how theatre can reveal universal concepts**

PO 1. Research and explain different theatrical approaches to themes as a basis for production concepts

PO 2. Perform scripted scenes or improvisations from at least two different genres/styles (e.g., historical: Greek, Noh, Elizabethan, Commedia del Arte, Ritual Drama; genre: tragedy, farce, melodrama, realism, absurdism)

- **2AT-P3. Identify and compare the lives, works and influences of representative theatre artists in several cultures and historical periods**

PO 1. Identify representative theatre artists in several cultures and historical periods (e.g., playwrights: Aristophanes, William Shakespeare, Henrik Ibsen, David Henry Hwang; actors: Thespis, Marcel Marceau, Sarah Bernhardt, Sidney Poitier; directors: Julie Taymore, Steven Spielberg; designers: Ming Cho Lee, Ben Nye)

PO 2. Compare the lives, works, and influences of representative theatre artists

Possible links to: Foreign Language - culture, language

- **2AT-P4. Analyze the effects of their own cultural experiences on their dramatic work; explain how culture affects the content and production values of theatre, television and films created by others**

PO 1. Identify one's own cultural experiences

PO 2. Use understanding of personal culture to analyze its effect on one's own dramatic work

PO 3. Analyze the influence of at least two other cultures on the content and production values of theatre, television, and film

Possible links to: Foreign Language – culture

- **2AT-P5. Analyze and interpret how technological and scientific advances in theatre and other disciplines (e.g., humanities, science, mathematics) influence the creation of work**

PO 1. Identify the effect technological and scientific advances (e.g., electricity, wireless microphones, the computer) have had on design and production in theatre and other disciplines

PO 2. Evaluate the technical aspects of a production as determined by spectacle demands/needs of script

PO 3. Incorporate the use of technological advances in theatre and other disciplines in creating theatre

Possible links to: Science - scientific advances; Social Studies – history; Technology – analysis

(Distinction - Honors)

Option: Performance or Technical

Students know and are able to do all of the above and the following:

- **2AT-D1. Research, describe and implement appropriate historical and contemporary production designs, techniques and performances from various cultures for classroom and formal theatre, film, television and/or electronic media productions**
- **2AT-D2. Analyze the social and aesthetic impact of underrepresented theatre, film, television and electronic media artists**
- **2AT-D3. Compare the interpretive and expressive natures of several theatre forms in specific cultures or historical periods**
- **2AT-D4. Analyze the relationships among cultural values, freedom of artistic expression, ethics and artistic choices in various cultures and historical periods**
- **2AT-D5. Analyze the development of dramatic forms, production practices, and theatrical traditions across cultures and historical periods; explain influences on contemporary theatre, film, television and electronic media productions**
- **2AT-D6. Compare and contrast the roles of theatre, film, television and electronic media in the present and in the past**

STANDARD 3: ART AS INQUIRY (Theatre)

Students demonstrate how the arts reveal universal concepts and themes. Students reflect upon and assess the characteristics and merits of their work and the work of others.

(Proficiency Grades 9-12)

- **3AT-P1. Construct social meanings from classroom and formal productions from a variety of cultural and historical periods, and relate to current personal, national and international issues**

- PO 1. Explain the relationship between a production's concept and current personal, national and/or international issues
- PO 2. Compare a production's concept with its original historical and cultural context
- PO 3. Analyze theatre's capacity for societal and personal self-examination and change
- PO 4. Compare the theatre arts (e.g., theatre, film, television) to the society which created them

- **3AT-P2. Develop criteria for analyzing and evaluating script, acting, design, and direction based on artistic choices in traditional theatre, film and new art forms**

- PO 1. Develop appropriate criteria for artistic analysis and evaluation of script, acting, design, and direction
- PO 2. Use personally developed criteria to evaluate the overall quality of a production

Possible links to: Workplace Skills - critical thinking

- **3AT-P3. Analyze, critique, and refine the whole and the parts of dramatic performances taking into account the context, and constructively suggest alternative artistic choices**

- PO 1. Analyze, in context, the separate elements (e.g., acting, costuming, lighting, directing) of a dramatic performance
- PO 2. Critique the impact of each of these elements on the production as a whole
- PO 3. Suggest and justify alternative artistic choices and predict their effects on the production

- **3AT-P4. Compare the materials, technologies, media, and processes of theatre with those of other arts disciplines and subject areas to create and analyze artworks**

- PO 1. Compare and contrast theatre materials, media, technologies, and processes with other art forms
- PO 2. Create a performance or design that integrates typical theatre techniques with the techniques of at least one other arts discipline

(Distinction – Honors)

Option: Performance or Technical

Students know and are able to do all of the above and the following:

- **3AT-D1. Construct personal meanings from non-traditional dramatic performances**
- **3AT-D2. Critique several dramatic works in terms of other aesthetic philosophies (e.g., Greek drama, French classicism with its unities of time and place, Shakespeare, romantic form, India's classical drama, Japanese Kabuki, modern performance arts)**

- **3AT-D3. Analyze and evaluate critical comments about personal dramatic work, explaining which points are most appropriate to use for further development of the work**

DANCE

STANDARD 1: CREATING ART (Dance)

Students know and apply the arts disciplines, techniques and processes to communicate in original or interpretive work.

(Proficiency Grades 9-12)

- **1AD-P1. Demonstrate a synthesis of skeletal alignment, articulation of body parts, strength, flexibility, agility, and coordination in locomotor and nonlocomotor/ axial movements**

PO 1. Perform a complex movement combination which remains stationary

PO 2. Perform a complex movement sequence which travels through space

Possible link to: Science - interdependence

- **1AD-P2. Demonstrate rhythmic acuity and projection while performing dance skills**

PO 1. Dance a movement phrase to various rhythms/meters

PO 2. Identify the rhythmic structure of various musical examples

PO 3. Demonstrate artistic expression (e.g., confidence, energy) while performing a movement phrase or dance

- **1AD-P3. Create and perform combinations in a variety of dynamic ranges and movement qualities**

PO 1. Choreograph dance combinations utilizing varied ranges of space, time, and/or force

PO 2. Demonstrate several movement qualities in a choreographed work

- **1AD-P4. Expand kinesthetic memory to include extended movement sequences**

PO 1. Demonstrate the ability to vary movement sequences (e.g., reverse, rewind)

PO 2. Explore a series of progressively longer movement sequences

PO 3. Perform a complete dance

- **1AD-P5. Identify and demonstrate a greater length and complexity of steps and patterns from at least two different dance styles/traditions**

PO 1. Identify steps and patterns from specific dance style

PO 2. Demonstrate at least two combinations in different styles, using complex steps and patterns

- **1AD-P6. Identify and demonstrate a range of choreographic processes (e.g., transition, contrast), structures, and forms (e.g., AB, ABA, canon, theme and variation, chance)**

PO 1. Use various processes to choreograph (e.g., music first vs. movement first)

PO 2. Determine the climactic moment within the structure of a complete movement phrase

PO 3. Identify choreographic form presented

PO 4. CHOREOGRAPH USING VARIOUS FORMS

Possible link to: Mathematics - sets and logic

- **1AD-P7. Develop and sustain a portfolio of created works demonstrating the progression of knowledge and skills**

PO 1. Select a variety of samples for a journal, video collage, scrapbook, or résumé of dance development

Possible link to: Language - personal narrative

(Distinction – Honors)

Students know and are able to do all of the above and the following:

- **1AD-D1. Demonstrate technical skills consistently and reliably with artistic expression including clarity, musicality and stylistic nuance appropriate for various dance styles (e.g., ballet, modern and jazz techniques)**
- **1AD-D2. Choreograph a group dance with coherence and aesthetic unity; design costuming, lighting and stage settings that enhance the choreography**

STANDARD 2: ART IN CONTEXT (Dance)

Students demonstrate how interrelated conditions (social, economic, political, time and place) influence and give meaning to the development and reception of thought, ideas and concepts in the arts.

(Proficiency Grades 9-12)

- **2AD-P1. Explain how movement choices communicate abstract ideas in dance**

PO 1. Interpret movements that express various feelings and/or ideas

PO 2. Observe and interpret a dance through verbal or written expression

Possible link to: Language - verbal expression, written expression

- **2AD-P2. Create a dance that effectively communicates a contemporary social theme**

PO 1. Create an original dance with movements influenced by the traditions of a particular culture

PO 2. Choreograph a dance based on a theme

- **2AD-P3. Select at least two contemporary theatrical forms of dance; demonstrate and describe their similarities and differences**

PO 1. Identify and describe dance styles that are currently seen on TV or stage

PO 2. Compare contemporary dance styles

PO 3. Create movement sequences using different contemporary dance styles

- **2AD-P4. Demonstrate and discuss the traditions and techniques of classical dance forms**

PO 1. Research the traditions of a classical dance form

PO 2. Compare and contrast classical dance forms

PO 3. Create a movement sequence in one classical dance form, then change the same sequence to another classical dance form (e.g., ballet, jazz, modern)

- **2AD-P5. Analyze and interpret how technological and scientific advances in dance and other disciplines (e.g., humanities, science, mathematics) influence the creation of work**

PO 1. Research technological advances in dance

PO 2. Research technological advances in other art forms

PO 3. Analyze how technological advances have influenced the evolution of dance

- **2AD-P6. Discuss how skills developed in dance are applicable to a variety of careers**

PO 1. Identify possible career choices related to dance

PO 2. List skills that are developed through the study of dance and how they relate to other career fields

- **2AD-P7. Describe historical differences of two or more dance styles (e.g., social, folk, theatrical)**

PO 1. Research two dance styles; list differences

PO 2. Research the evolution of two or more dance styles

PO 3. Examine and identify the influence historical events have on the development of dance

(Distinction – Honors)

Students know and are able to do all of the above and the following:

- **2AD-D1. Describe how a choreographer manipulates, develops and arranges the basic movement content in a dance**
- **2AD-D2. Analyze the style of a choreographer or a cultural form**
- **2AD-D3. Analyze issues of heritage, gender, social/economic class, age and/or disability in relation to dance**
- **2AD-D4. Analyze twentieth century dance events in their social, historical, cultural and political contexts**
- **2AD-D5. Compare and contrast the roles and significance of dance in at least two different social, historical, cultural and political context**

STANDARD 3: ART AS INQUIRY (Dance)

Students demonstrate how the arts reveal universal concepts and themes. Students reflect upon and assess the characteristics and merits of their work and the work of others

(Proficiency Grades 9-12)

- **3AD-P1. Explain how personal experience influences the interpretation of a dance**

PO 1. Write a personal interpretation of a dance

PO 2. Compare interpretational differences of a dance

PO 3. Justify individual response(s) to a dance

- **3AD-P2. Create a dance and revise it over time, articulating the reasons for artistic decisions and what was lost and gained by those decisions**

PO 1. Through periodic showings of original choreography, articulate reasons for changes

PO 2. Keep a journal throughout the choreographic process

Possible link to: Workplace Skills – revision

- **3AD-P3. Identify specific criteria for making informed critical evaluations of the quality and effectiveness of performances, choreography, and improvisations; apply these criteria to personal participation in dance**

PO 1. List the qualities of a good performer and use as an evaluation checklist

PO 2. List the qualities of a well-structured dance and use as an evaluation checklist

PO 3. List the qualities of a successful improvisation and use as an evaluation checklist

- **3AD-P4. Analyze the role of dance in contemporary society**

PO 1. Research dance in contemporary society

PO 2. Identify the roles of dance in today's society

PO 3. Debate the roles of several dance styles in contemporary society

- **3AD-P5. Reflect upon personal progress (e.g., skill development, personal growth) in performing dance and refine technique through self-evaluation and critiquing**

PO 1. Set and manage goals

PO 2. Analyze personal dance progress

PO 3. Develop strategies to improve dance skills

Possible link to: Workplace Skills - personal growth

- **3AD-P6. Compare the materials, technologies, media and processes of dance with those of other arts disciplines and subject areas to create and analyze artworks**

PO 1. Select materials, technologies, media or processes from other subject areas and determine relationships to dance

PO 2. View a performance/showing of another art form and use aesthetic criteria from dance to evaluate it

PO 3. Create a dance incorporating other art forms or subject areas

(Distinction – Honors)

Students know and are able to do all of the above and the following:

- **3AD-D1. Examine ways that a dance creates and conveys meaning by considering the dance from a variety of perspectives**
- **3AD-D2. Evaluate dances on the basis of aesthetic criteria such as the skill of performers, originality, visual and/or emotional impact, variety and contrast**
- **3AD-D3. Compare and contrast how personal intent is communicated in choreographic work**

ARTS GLOSSARY

AB A two-part compositional form with an A theme and a B theme; the binary form consists of two distinct, self-contained sections that share either a character or quality, such as the same tempo, movement quality, or style. [M, D]

ABA A three-part compositional form in which the second section contrasts with the first section. The third section is a restatement of the first section in a condensed, abbreviated or extended form. [M, D]

Abstract Not representational. Removed from the representative, yet retaining the essence of the original. [D, M, T, V]

Action The core of a theatre piece; the sense of forward movement created by the sense of time and/or the physical and psychological motivations of characters. [T]

Aesthetics A branch of philosophy that focuses on the nature of beauty, the nature and value of art, and the inquiry processes and human responses associated with those topics. [D, M, T, V]

Aesthetic Criteria Criteria developed about the visual, aural and oral aspects of the witnessed event, derived from cultural and emotional values and cognitive meaning. [D, M, T, V]

Aesthetic Qualities The perceptual aspects, emotional values and cognitive meanings derived from interpreting a work of art; the symbolic nature of art. [D, M, T, V]

Alignment The relationship of the skeleton to the line of gravity and the base of support. [D, V]

Alla breve The meter signature indicating the equivalent of 2/2 time. [M]

Articulation In performance, the characteristics of attack and decay of tones and the manner and extent to which tones in sequence are connected or disconnected. [D, M]

Artistic Choices Selections made by artists about situation, action, direction and design in order to convey meaning. [D, M, T, V]

Art Form Graphic or visual representation usually distinguished by process (i.e. painting, drawing, sculpture, photography) [V]

Note: Legend D-Dance, M-Music, T-Theatre. V-Visual Arts

Art Media Material used in the creation and study of visual art, such as paint, clay, cardboard, canvas, film, videotape, models, watercolors, wood and plastic. [V]

Aural Having to do with the ear or the sense of hearing. [D, M]

Axial Movement Any movement that is anchored to one spot by a body part, using only the available space in any direction without losing the initial body contact. Movement is organized around the axis of the body rather than designed for travel from one location to another; also known as nonlocomotor movement. [D]

Call and Response A structure that is most often associated with African music and dance forms, although it is also used elsewhere. One soloist/group performs with the second soloist/group entering “in response” to the first. [D, M]

Canon Choreographic form that reflects the musical form of the same name, in which individuals and groups perform the same movement/phrase beginning at different times. [D, M]

Character A created being in a drama. [T]

Characterization The creative process whereby an actor understands the fundamental personality of a part and then projects it to the audience in such a way that the character becomes a living, convincing human being. [T]

Choreography, Choreographic Describes a dance sequence that has been created with specific intent. [D]

Classical A dramatic form and production technique(s) considered of significance in earlier times, in any culture or historical period. [D, M, T, V]

Classroom Instruments Instruments typically used in the general music classroom (e.g., recorder-type instruments, chorded zithers, mallet instruments, simple percussion instruments, fretted instruments, keyboard instruments and electronic instruments). [M]

Classroom Production The exploration of all aspects (e.g., visual, oral, aural) of a dramatic work in a classroom setting where experimentation is emphasized. Classmates and teachers are the usual audience. [T]

Clef One of the three symbols that indicate the location on the staff of G above Middle C, Middle C or F below Middle C. [M]

Constructed Meaning The personal understanding of dramatic/artistic intentions and actions and their social and personal significance, selected and organized from the aural, oral and visual symbols of a dramatic production. [T]

Context A set of interrelated conditions (e.g., social, economic, political) that influence the context and give meaning to the reception of thoughts, ideas, or concepts and specific cultures and eras. [D, M, T, V]

Criticism Describing and evaluating the media, processes and meanings of works, and making comparative judgments. [D, M, T, V]

Drama A literary composition intended to portray life or character or to tell a story usually involving conflicts and emotions exhibited through action and dialogue, designed for theatrical performance. [T]

Dramatization The art of composing, writing, acting or producing plays. [T]

Dramatic Media Means of telling stories by way of stage, film, television, radio, laser discs or other electronic media. [T]

Dynamics, Dynamic Levels The expressive content of human movement, sometimes called qualities or effects. Dynamics manifest the interrelationships among the elements of space, time, and force/energy. Degrees of loudness. See also movement quality. [D, M]

Electronic Media Means of communication characterized by the use of technology including (but not limited to) computers, multimedia, CD-ROM, MIDI, sound boards, light boards, virtual reality, video, film. Used as tools to create, learn, explain, document, analyze, etc. [D, M, T, V]

Elements of Art Visual arts components, such as line, texture, color, form, value and space. [V]

Elements of Dance The use of the body moving in space and time with force/energy. [D]

Elements of Music Melody, rhythm, harmony, pitch, dynamics, timbre, texture, form, text or lyrics. [M]

Ensemble The dynamic interaction and harmonious blending of the efforts of many artists. [T, M]

Environment Physical surroundings that establish place, time, and atmosphere/mood; physical conditions that reflect and affect the emotions, thoughts, and actions of characters and the audience. [D, M, T, V]

Folk Work created and performed by a specific group within a culture. Generally these works originated outside the courts or circle of power within a society. [D, M, T, V]

Form The overall structural organization of a music composition (e.g., AB, ABA, call and response, rondo, theme and variations, sonata-allegro) and the interrelationships of music events within the overall structure. [M] The structural organization of a drama (e.g., plot sequence; logical, realistic use of character and time/non-realistic use of character and time. [T] An element of art that is three-dimensional and encompasses volume. [V]

Formal Production The staging of a dramatic work for presentation for an audience. [T]

Front of House Box office and lobby (i.e., business services). [T]

Found Objects Objects that are used to create elements of music that were not originally designed for music (i.e., pencil, string, rubber band). [M] Objects that were not originally considered art media that are used to create works of art (e.g., tin foil, string, wire). [V]

Genre A type or category of music (e.g., sonata, opera, oratorio, art song, gospel, suite, jazz, madrigal, march, work song, lullaby, barbershop, Dixieland). [M] A type or category of dramatic literature (e.g., comedy, tragedy, melodrama, farce, serious drama). [T]

Harmony, Harmonics Agreeable relationship between parts of a design or composition giving unity of effect or an aesthetically pleasing whole. [D, V] The combination of tones of a chord into music of three or more parts. [M]

Improvisation Movement that is created spontaneously, ranging from free form to highly structured environments, but always with an element of chance. Provides the dance with the opportunity to bring together elements quickly, and requires focus and concentration. Is instant and simultaneous choreography and performance. [D] The spontaneous use of movement and speech to create a character in a particular situation. [T] Music that is performed spontaneously either melodically or harmonically, alone or in ensemble, without written notation. [M]

Kinesphere The movement space, or the space surrounding the body in stillness and in motion, which includes all directions and levels both close to the body and as far as the person can reach with limbs or torso. [D]

Kinesthetic The sensation of movement or action in the muscles, tendons and joints in response to stimuli while dancing or viewing dance. [D]

Level of Difficulty For purposes of these standards, music is classified into six levels of difficulty:*

Level 1 Very easy. Easy keys, meters and rhythms; limited ranges.

Level 2 Easy. May include changes of tempo, key and meter; modest ranges.

Level 3 Moderately easy. Contains moderate technical demands, expanded ranges and varied interpretive requirements.

Level 4 Moderately difficult. Requires well-developed technical skills, attention to phrasing and interpretation, and ability to perform various meters and rhythms in a variety of keys.

Level 5 Difficult. Requires advanced technical and interpretive skills; contains key signatures with numerous sharps or flats, unusual meters, complex rhythms, subtle dynamic requirements.

Level 6 Very difficult. Suitable for musically mature students of exceptional competence. [M]

Locomotor Movement Movement that travels from place to place, usually identified by weight transference on the feet. Basic locomotor steps are the walk, run, leap, hop, and jump and the irregular rhythmic combinations of the skip (walk and hop), slide (walk and leap), and gallop (walk and leap). [D]

Major/Minor Key A key or tonality in the major/minor mode

Major The intervals between the scale tones are all whole steps except those between 3-4 and 7-8, which are half steps.

Minor In the natural form the intervals between the scale tones are all whole steps except those between 2-3 and 5-6, which are half steps. The more common melodic form requires a half step between 7-8 ascending, but reverts to the natural form descending. [M]

Meter The grouping in which a succession of rhythmic pulses or beats is organized; indicated by a meter signature at the beginning of a work. [M]

Meter Signature An indicator of the meter of a musical work, usually presented in the form of a fraction; the denominator indicates the unit of measurement (note) and the numerator indicates the number of units (notes) that make up a measure. [M]

MIDI (Musical Instrument Digital Interface) Standard specifications that enable electronic instruments such as the synthesizer, sampler, sequencer and drum machine from any manufacturer to communicate with one another and with computers. [M]

Motivation What a character wants and why. [T]

*Adapted with permission from the New York State School Music Association (NYSSMA) Manual, Edition XXIII, published by the NYSSMA, 1991

Movement Quality The identifying attributes created by the release, follow-through and termination of energy, which are key to making movement become dance. Typical terms denoting qualities include sustained, swing, percussive, collapse, and vibratory and effort combinations such as float, dab, punch and glide. [D]

Ostinato A short musical pattern that is repeated persistently throughout a composition. [M]

Palindrome A choreographic structure used with a phrase or longer sequence of movement in which the phrase, for example, is first performed proceeding from the first movement to the second movement; when the last movement of the phrase is completed, the phrase is retrograded from the penultimate movement to the first movement. (A commonly used example in prose is “Able was I ere I saw Elba.” In this example, the letters are the same forward to the “r” in “ere” as they are backward to that “r.”) [D]

Pantomime Originally a Roman entertainment in which a narrative was sung by a chorus while the story was acted out by dancers. Now used loosely to cover any form of presentation, which relies on dance, gesture and physical movement without the use of the voice. [D, T]

Pentatonic A musical scale using only five tones with a minor third between three and four, all other intervals being whole steps. [M]

Perception Sensory awareness, discrimination and integration of impressions, conditions and relationships with regard to objects, images and feelings. [V]

Portfolio collected evidence of a student’s progress in the visual arts. [V]

Principles of Design Underlying characteristics in the visual arts and theatrical design, such as reception, balance, emphasis, contrast and unity. [T, V]

Process A complex operation involving a number of methods or techniques (e.g., addition or subtraction processes in sculpture; etching and intaglio processes in printmaking; casting or constructing processes in making jewelry). [V]

Process of Critiquing A strategy which enables a viewer to assess works of art through perceiving, analyzing and discussing its properties and qualities (e.g., Broudy’s Aesthetic Scanning, Anderson’s Form & Context, the Feldman Approach, the Mittler Approach, and Parsons Model). [V]

Projection A confident presentation of one’s body and energy to communicate vividly meaning to an audience. [D, M, T]

Range The whole ascending or descending series of sounds capable of being produced by a voice or instrument. [M The scope or extent of one’s abilities in movement, technique, etc. [D, T]

Real Work of Art The original work of art rather than a reproduction. [V]

Rhythmic Acuity The physical expression of auditory recognition of various complex time elements. [D, M]

Role The characteristic and expected social behavior of an individual in a given position (e.g., mother, employer). Role portrayal is likely to be more predictable and one-dimensional than character portrayal (see characterization) and is appropriate for early improvisation exercises. [T]

School A group of artists located in a particular region with common theology. Some examples of schools are the New York School, the Ashcan School, the Hudson River School and the Pont Aven School. [V]

Script The written dialogue, description and directions provided by the playwright. [T]

Space The performance area used by an individual or ensemble. [D, T]
The open place between the lines of the staff. [M] The emptiness or area between, around, above, below, or within objects. [V]

Staff The five parallel horizontal lines and four spaces on which music is written. [M]

Staves Plural of staff. [M]

Style The distinctive or characteristic manner in which the elements of music are treated. In practice, the term may be applied to, for example, composers (the style of Copland), periods (Baroque style), media (keyboard style), nations (French style), form or type of composition (fugal style, contrapuntal style), or genre (operatic style, bluegrass style). [M] A distinctive manner of moving; the characteristic way dance is done, created or performed that identifies the dance of a particular performer, choreographer or period. [D] The manner in which a play is written or performed (e.g., classical, Shakespearean, realistic, absurdist). [T] An artist's characteristic manner of expression. Also, works of art by a group of artists with commonalities in their work such as impressionistic, expressionistic, realistic and surrealistic. [V]

Symbol An image, object, sound or movement that stands for or represents something else. [D, M, T, V]

Technical Skills The ability to perform with appropriate timbre, intonation, breath support, articulation, and diction and to play or sing the correct pitches and rhythms. [M]

Techniques Specific methods or approaches used in a larger process (e.g., graduation of value or hue in painting; conveying linear perspective through overlapping, shading, or varying size and color). [V]

Technology Electronic media (e.g., video, computers, compact discs, lasers, audio tape, satellite equipment) used as tools to create, learn, explain, document, analyze, or present artistic work or information. [D, M, T, V]

Tempo The rate of speed at which a performance or elements of a performance occur. [D, M, T]

Tension The atmosphere created by unresolved, disquieting or inharmonious situations that human beings feel compelled to address. [M, T] A design created by unresolved, disquieting or inharmonious shapes or elements. [V]

Text The basis of dramatic activity and performance; a written script or an agreed-upon structure and content for improvisation. [T] The words or lyrics of a piece of vocal music. [M]

Theatre Literacy The ability to create, perform, perceive, analyze, critique and understand dramatic performances. [T]

Theatre The imitation/representation of life, performed for other people; the performance of dramatic literature, drama; the milieu of actors and playwrights, the place that is the setting for dramatic performances. [T]

Timbre The character or quality of a sound that distinguishes one instrument, voice or other sound source from another. [M]

Tonality The harmonic relationship of tones with respect to a definite center or point of rest; fundamental to much of Western music circa 1600. [M]

Tools Instruments and equipment used by students to create and learn about art, such as brushes, scissors, brayers, easels, knives, kilns and cameras. [V]

Transposition A change in a composition, either in the transcript or the performance, into another key. [M]

Value The significance of an idea to an individual or group.

Visual Arts Problems Specific challenges based on thinking about and using visual arts components. [V]

Warm Up Movements and/or movement phrases designed to raise the core body temperature and bring the mind into focus for the activities to follow. [M, T, D]